

What Well Dressed Women Will Wear

BY Anna Reichenhouse

LITTLE GIRLS' CLOTHES SIMPLE IN FABRIC AND DESIGN

Women Who Dare Most in Their Own Frocks Hold Children to Conservative Dress—Pink and Baby Blue Give Way to Lavender and Yellow

It is no easy matter to launch a really new fashion in the realm of children's clothes, for it is characteristic of the best dressed American women—even of some of them who are rather inclined to the novel and bizarre themselves—that they are extremely reticent about allowing their little girls to depart from the conservative in clothes.

We are decidedly British in that—or at least we attempt to be. With some of us there is a lurking desire to "dell up" our little daughters, to seek them out for holiday occasions in chiffons and satins and all sorts of unsuitable trimmings, but then we recall that the people of the greatest account in our acquaintance stick to the severely simple, the ultra conservative. And we still our desire for the ornate and feel a little pity if not contempt for the mother next door who lets her little daughter wear pink chiffon to church on Sunday mornings. It is the same sort of sacrifice we made when we yearned to name the little daughter Amyville or Rosella, and then decided in favor of Jane or Kate, realizing that the smart thing nowadays, as far as children and babies go, is severe simplicity. In France there does not seem to be

lady's cap, is now one of the favorite colors for the little girl's frocks. And we like it, partly because it is an interesting change from the eternal pink and blue, and partly because it is strikingly becoming to the translucent skin of childhood. Yellow is another color that of late years has not been regarded as a good choice for children and now it is in high favor. A lavender frock trimmed with smocking of yellow yarn or with yellow organdy patch pockets, cuffs and collar would be a good selection.

Demands From England.

But we are in the main conservative and perhaps it is because of this conservatism that England is now turning to us to supply her with an enormous amount of ready made frocks and clothes for children. Once a large number of these orders were taken care of in Germany. Then during the war there was little thought for children's clothes anyway. They wore what they had or what could be handed down from older children, and now that peace has come it would really seem, judging from the size of the orders received in this country, that every last child in England is quite desperately in need of having her wardrobe replenished. But it is the same story that you

frocks and with linen frocks. There is about it an air of well being even when it is not especially fine or firm in quality. Besides the Irish lace itself, Irish drops and Irish lace-covered buttons are extensively used in the better sort of children's clothes.

Smocking, which is never out of fashion or favor for children's frocks, is another trimming which is used freely. Sometimes rather oddly too, as when you see a yellow organdy frock smocked with blue. Narrow ribbons are used rather freely and they are decidedly smart when they are turned to account as the belt of the frock. Often they are drawn around the waist and tied in a true love's knot at the left side of the front.

Just where this waist line is placed is almost as much disputed for little girls as it is for grown folk. The idea seems to be at present that many of the frocks imported from France show a long waist with waistline around the hips, while in this country the high waistline persists. But there is always the necessity for Americans to take French juvenile apparel with a grain of salt. For the French mothers delight to see their little girls in clothes that we would regard as far too short and too tight.

From the Orient.

We hear little about the Oriental influence on children's clothes, and indeed any direct Oriental influence has been practically negligible. True, children's frocks are cut with kimono sleeves because their mothers have kimono sleeves and this style undoubtedly came from Japan, but as for setting out to model our children's clothes on those of the Orient—that has until now been unheard of.

However, one daring designer is now making little girls' play dresses with straight Chinese trousers confined with straight little jackets that fasten about the neck with a flat collarless collar. The material used is a Chinese gingham, but the color combination was Chinese, and inasmuch as they make an ideal play get up there is good reason to believe the idea will find many friends. It would be interesting to know how much further this Oriental influence in children's clothes will go.

Like Daughter—Like Mother.

It would perhaps be misleading to say that not for many, many moons has the silhouette of the little girl's clothes been so much like her mother's. Truer to fact would it be to say that not for decades has the mother assumed a silhouette so strikingly like that of the little girl. She even bobs her hair, as if her loose

waist and short skirt were not juvenile enough.

Perhaps the extremely short sleeve that we have been trying to accustom ourselves to over here and that has already become accepted in Paris is nothing more nor less than another juvenile influence, for our very little girls have gone with extremely short sleeves in summer for many years and in France it was never the custom for them to wear long gloves with these short sleeves. The sight of very little girls with very short sleeves and stubby little white cotton gloves, as they walk demurely in the parks or along the sunny boulevards, was in pre-war days one of the impressions that the American tourist brought back with him from Paris. And now these same little girls, grown to woman's estate, are going along the



Smart little coat of brown and white checked cloth, with white kid belt. The hat is also of white kid.

this feeling about little girls' clothes that there is here. The French mamma, even of the better class, has a passion for trying out new schemes of dress on her little girl, and she indulges this passion. She is forever attempting something new, and with the aid of her "little seamstress," who comes in by the day to help make her own house dresses and less elaborate frocks, she devises all sorts of frocks and coats and bonnets for the little daughter. But there are some English mammae who would surely consider as not in the best taste.

Conservatism and Caution.

And in this country the feeling in favor of simpler clothes for little girls has established itself so firmly that makers of children's apparel find it harder to launch an elaborate or novel fashion among the better class of buyers than among the less discriminating. Women know that the best way to judge another woman's social position is by her children. When in doubt play safe, is a good motto. If you are sure that your little girl in a pique frock trimmed with Irish lace will appear creditably, why attempt something more elaborate or more novel when you are not sure of the result? That, it would seem, is the way that some women reason. However, there are a few less cautious ones, a few more self-confident, who go in for the picturesque in the little girl's clothes and no doubt have a very entertaining time about it.

And of course even in the most conservative attire there are changes. They are all the more interesting because they are slow in coming about. One detail about which we have changed our ideas greatly is the color of our children's clothes. Once it was a question of pink or blue for the very little girls, with possibly a flowered shawl for the girl who was older.

Lavender, that was once regarded as the color for the ribbons on an old

hear in many other departments of industry—more orders than materials, the necessity to let really golden opportunity slip by because of a shortage of the raw material. But there are compensations in the business of making children's clothes. The man who builds automobiles or harvesters cannot piece out with a little hand embroidery or a cleverly placed bow or ribbon. But the one who makes children's clothes can. So a good many of these orders that might otherwise have been lost are being managed simply by making the materials go as far as they will.

All of which has a very important bearing on the subject of fashions for little girls' clothes. Hand embroidery is in high favor, lace of which the shortage is not so great as it is for more substantial materials, is used, not with profusion, but more than it has been for some time, and ribbon is everywhere evident. Although there is much talk of a return to ruffles and although a few of the very expensive frocks are ruffled, the tendency is to the simpler, less bouffant models. In fact the very scantiness of the material in some of the new frockings is a victory that is all its own—and a significance, for it means that because we are willing to forego the ruffles the little girls of Britain might have new clothes too.

How Much Is Saved?

During the war men's tailors went to some pains to estimate how many more suits could be made in a season if such men could do without one or two of his down or so pockets. And now it is a matter that might be estimated with interesting results—to see how many more little girls in England might be clad from a hundred yards of material if embroidery and ribbon formed the trimmings rather than plaits and tucks and ruffles.

Among laces Irish lace stands pre-eminent. It is used with organdy frocks and dimity frocks, with poplin



Bandau worn with little girl's party frock. Nattier blue ribbon fastened at back with a bow and two tiny pink buds.



Quaint little hat of white taffeta ruffling.



Dainty little apron of dotted Swiss trimmed with narrow insertion and pink ribbons, on the left. Next to it, child's frock of white linen lawn embroidered in blue; the sleeves are made with narrow straps of blue ribbon. Organdy frock formed of ruffles, the only trimming being a narrow black velvet ribbon which goes around the neck and falls in long ends from the shoulders, and a young girl's frock of green silk jersey embroidered in black, are shown in the center. At the right, a blue linen frock for little girl, with fringe of linen, and a tiny girl's frock embroidered in pale pink thread and finished with little pink tassels.

News of Hotels and Restaurants

Mr. Villepigue has been known at Sheephead Bay for more than forty years, having had the privileges on all the prominent racetracks. He remembers when the Coney Island Jockey Club had all the trees set out on Ocean Avenue, and fifteen years later he had the pleasure of setting out the trees that now decorate his beautiful estate and handsome house, which consist of the entire area between Ocean and Voorhees avenues and East Nineteenth street. This plot and the adjoining spacious parking place has been converted into his new inn called "Villepigue's New Inn."

After many requests from his former patrons he decided to open his own place as soon as peace was declared, having remained out of business during the entire period of the war. With the return of all of his former reliable employees, he has achieved his desire to establish an inn that is up to date in every particular. The dining rooms and auto parking space are filled nightly to their capacity. With Mr. Villepigue superintending the kitchen end of the inn and his wife assisting in the dining room, it is needless to say that all is under the personal supervision of the owner. Mr. Villepigue originated the famous shore dinner with the delicious Virginia hams. He surprises his patrons many times with tasty things to eat which they do not expect.

Reisenweber's.

Although St. Swithin was voicing his wrath and New York was delayed by incessant rain, Reisenweber's at Columbus Circle is still a crowded place. This is an undoubted manifestation of the great popularity of this famous New York landmark, where many of New York's fads and

same boulevards with the same scantiness as to sleeve covering. Shorn locks are no longer regarded as an abnormality for women and there is not so very much difference in the way that little girls and big girls have these shorn locks arranged.

The bandeau seems to be a necessity. The difference lies in the material and the mode of adjustment. With the little girl it is of ribbon and if she is dressed for a party then there are little roses tied in the bow at the back. Some of the little frocks have roses made of crocheted woolen yarn and with a dress so trimmed it is a quaint conceit to keep in reserve a rose or so to fasten in the hair bow.

Some of the caps and hats that the little girl wears are not so very unlike the negligee caps of her mother. They are made of lace and net or of ruffling, and are daintily trimmed with nosegays of artificial flowers.

The Way With Embroidery.

The kind of embroidery used on our children's frocks nowadays is sometimes fine and of the sort that makes the women who do it blind. It is always effective. Which means that it is more often of a rather loose, coarse sort that distinguishes women's frocks to-day, and even household

linen, and threads in a contrasting color are used on frocks of pink, yellow, blue and lavender. And colored threads worked coarsely into a design that in the old days of eyelet and cut work embroidery would have been considered splashy and futuristic are now preferred to the finer sort of work.

Black and white, which has always been considered a smart combination in women's frocks, is much easier to handle for children. There is always danger with black and white in the hands of an amateur. No one but a master designer should attempt to use it; that is for women. But it is a simple matter to tie a black ribbon around the waist of a little girl's frock. The effect is always good. The only thing to do is to choose the right sort of ribbon. Just now that means a narrow ribbon tied in big loops and long ends in a nonchalant sort of bow. Many of these wash ribbons for children have a neat edge.

In line with the hand embroidery used on children's frocks is the elaborate use of fringe and buttons. We have already noticed the Irish crochet covered buttons. Sometimes the fringe used is simply the frayed out edge of the fabric of the frock.

THE WHITE SUIT.

The one hue that can never become commonplace is white. Even the present very exclusive shade which the French call citron and which we know as a luminous lemon color, may be reproduced and dragged into the dust of the basement bargain counter.

There is no color so difficult or so exotic that it cannot be popularized. Fashion sometimes even plays herself so unkind a trick as to mark with her high favor a shade that is hopelessly unbecoming, feeling that at last she has made a selection that cannot so readily become cheapened.

The white suit must ever be the possession of the few, because a suit is something that we wear outdoors. With a house frock or an evening frock we can avoid grime and dust, but unless we can avoid the beaten path we had better wear raiment more substantial.

There is not an amazing number of occasions when any woman may wear a white frock suit, and to wear it with any peace of mind she must have a large endowment of faith that it can be sent to the dry cleaner's at frequent intervals. But there is nothing more enticing in the summer wardrobe. Frocks that hang high on the tree always are enticing.

COLORS—AND COLORS.

When one starts out to analyze the names of the prevalent colors one can do almost anything. For instance, if you want to think that the popular colors are vegetable colors, why, then, you have corn color and tomato red and lemon yellow. If you want to look for an inspiration from the atmosphere and weather, then you have midnight blue and rust. If you think of precious stones and jewelry as an inspiration, there is jade green and golden yellow and turquoise and pearl and silver. And if you want to think that summer colors owe their popularity to summer flowers, why, you have rose and orchid and mignonette and heliotrope and violet.

CORNERS FOR TEA NAPKINS.

Attractive tea napkins may be embroidered with cups and saucers and cream jugs and teapots and other bits of china in the corners. These are especially pretty if the china is embroidered in a color of your tea dishes. The edge can be hemstitched or finished with a little fancy stitching in color.

visitors alike. The artists assembled for the ice skating season of the entertainment include Elsie & Paulsen, Cathleen Pope, the Misses Jude & Peterson, Margot & Davis, and the famous skating couple, the musical comedy pair "On the Carpet" is presented by Miss Helen Hardick, Yvonne Darle, Swann Wood, Harry Francis, Herbert & Dare, George Davis and a beauty chorus. Patrons so desiring can join the ice festivities by having their tables removed to the top of the rink, on which they can dine and dance. Ice dining and ice dancing in July—a feat unheard of in New York can only be enjoyed at Thomas Healy's Golden Glades, either during the dinner show at 7:30 or the supper performance at 11:30.

Fountain Inn.

At Fountain Inn one can hear the rollicking jazz orchestra well up the Merrick road while passing through Lynbrook, and as the melodies come floating in it makes it difficult for one to keep from jaxing in his car right up to the steps of this popular dining and dancing establishment. Here, too, there is every indication that the war time prohibition has not caused much depression.

Why Society Women Wash Their Own Hair

They do, not because it is a fad, but because they wish to obtain the greatest possible hair beauty and be sure they are not using anything harmful. They have found that in washing the hair it is never wise to use a makeshift, but is always advisable to use a preparation made for shampooing only. Many of our friends say they get the best results from a simple home-made canthox mixture. You can use this at the top of about 3 cents a shampoo by getting some canthox from your druggist and dissolving a teaspoonful in a cup of hot water. This makes enough shampoo liquid to apply to all the hair instead of just the top of the head, as with most preparations. Dandruff, excess oil and dirt are dissolved and entirely disappear in the rinsing water. Your hair will be so fluffy that it will look much heavier than it is. Its luster and softness will also delight you.—Adv.

Pelham Heath Inn.

Despite the effects of the wet and dry spell of late, due to St. Swithin and Washington, D. C., Pelham Heath Inn, on the Pelham Parkway, under the personal direction of Harry Susskind, is doing a record-breaking business. Throngs of cars drive out there nightly to enjoy the cuisine and dance music—both of which have established a high mark for this rendezvous among a discriminating motor clientele.

Murray's.

"A bit of old Rome transplanted to New York!" delightfully exclaimed a charming signora on the occasion of her first visit to Murray's Roman Gardens on West Forty-third street. "The blue-green lights, the wonderful paintings, the gondola, the blue sky dotted with twinkling stars, all remind us of our home in beautiful Rome. And the dance floor is like a lake so smooth, with all the little tables surrounding it where the people sit and dine. It 'revolves' you say. How queer. Permit me also to 'revolve' you?"

Dining, inspiring music and dancing continue to interest all comers